

THE NEW YORK DRAMATIC MIRROR

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R. D. MACLEAN as SHYLOCK.



Madison Square.—Rival Candidates.

Comedy in three acts by Charles T. Dancy and J. N. Morris. Produced April 9.

John Douglas..... Joseph Wheelock
Richard Bushforth..... Francis Carlyle
Vanderburgh Ogden..... George R. Edson
Tom Ransome..... John H. Browne
Tim Tipton..... Louis Haines
Janet Kendren..... Victory Bateman
Kitty Kendren..... Lottie Alter
Florence Countess de Vaus..... Lillian Lawrence
Mrs. Philatus Glegg..... Mary E. Barker

Rival Candidates is a racing drama. The fact that Charles T. Dancy, one of the authors, made a success with a racing plot in another play recently, under the name of In Old Kentucky, probably induced him to stick to a beaten track. However, the audience that assembled at the Madison Square Theatre last evening to attend the first production of the new piece seemed to be well entertained—especially by the cleverness of some of the comedy incidents and the general richness of the dialogue.

It cannot be truthfully said that the plot shows any dangerous symptoms of daring originality. The race in the second act is viewed from a window by three of the characters—the two rival candidates, John Douglas and Richard Bushforth, and Kitty Kendren. Douglas is in financial straits, and Douglas, who owns the mare on which Bushforth has placed a large sum of money, has instructed his jockey, Tim Tipton, to pull her. Tim, however, is a particular friend of Douglas, and of course manages to have the mare win.

The description of the race by the afore-said characters was not especially spirited, but will doubtless gain in dash and go at future performances. Douglas is steeped in financial villainy, but despite all the traps he lays, his rival wins the day financially and politically, and also gains amatory laurels by winning the heart and hand of Jeannette Kendren away from his scheming adversary.

Joseph Wheelock may not belong to the younger school of leading men, but he gave a telling, artistic and amusing impersonation of John Douglas. Some of the younger actors would do well to study his methods. Francis Carlyle was rather wooden as Richard Bushforth.

Henry Chanfray as Vanderburgh Ogden made the most of his limited opportunities. George R. Edson gave a capital character sketch of an ex-opera singer. John H. Browne as Tom Ransome, and Louis Haines as Tim Tipton were also quite amusing.

Victory Bateman as Janet Kendren, Lottie Alter as Kitty Kendren, Lillian Lawrence as Florence, and Mary E. Barker as Mrs. Philatus Glegg all acquitted themselves with decided credit, and proved that woman can certainly hold her own against the men on the stage—even with two rival candidates in the field.

The scenery was appropriate, and the performance ran smoothly throughout.

Bijou.—The Sleepwalker.

Farcical comedy in three acts by C. H. Abbott. Adapted from W. S. Gilbert's story, "Wilde Swallow." Produced April 9.

Mr. Jack Pointer..... Robert Hilliard
Major Blister..... John Morris
Mr. Frank Overboard..... George W. Leslie
Mr. John Minter..... Frederick Wood
Mr. James Minter..... Robert Lee Keating
Mrs. Harlowe..... Maud Haslam
Miss S. Pitt..... Blanche Burton
Miss Goodwin Minter..... Jeannette Ferrell
Sharp..... Jennie Perrell
The Reverend Halsey-Dylo..... Paul Arthur

Robert Hilliard and Paul Arthur made their first appearance in New York as joint stars at the Bijou Theatre on Monday night in C. H. Abbott's farcical comedy, The Sleepwalker, and scored an instant success.

The play is of the usual order, with a flimsy plot and poorly sketched characters, but abounding in clever lines and amusing situations. Just exactly what the plot really is, is one of these things no man can find out, and it is extremely doubtful if one would care to if he cared. Indeed, the laughter is so incessant that no time to consider a plot can be found.

Mr. Hilliard plays a young man of sporting tendencies with a charming abandon and a touch of comedy that is delightful. It is by far the best work this young man has ever done.

Paul Arthur was also clever as a near-sighted clergyman. His work was farcical in the extreme, and not always in the best taste, but the fault lay in the piece, not in Mr. Arthur.

Maud Haslam was piquant and interesting as a young widow, and Jeannette Ferrell clever as a guardian aunt.

The rest of the company, which includes George W. Leslie and Jeannette Ferrell, was excellent, and gave a most finished performance.

Abbey's.—Hamlet.

From across the water, from time to time, there reached us accounts of Mounet-Sully's Hamlet. It was this, it was that; it was subtle, it was stupid; it was new, it was futile—it was great.

When seen in the part on Monday night at Abbey's Theatre, Mounet-Sully seemed not quite so startling or complex as reports had indicated.

The impersonation shows conscientious study. It is advanced by significant and varied expression. It is made vivid by broad and bold gesture. It is impaired by a mincing walk that is an unpleasant characteristic of the department of all of this actor's characters. It is a pity to see a man that can

articulate with his authority take such hesitating steps about the stage.

The French tragedian's idea of Hamlet evidently is that the Prince simply feigned madness. Delimited with that idea continually paramount, it may be said that the performance is symmetrical, consistent, and impressive. But it does not impress as transcendent. It is admirable, but not, it would seem, inimitable. In a word, Mounet-Sully's Hamlet does not seem to be quite independent or strange enough, in either its conception or its execution, to have caused the numerous drastic criticisms written concerning it.

Mme. Second-Weber's Ophelia is weird, and pathetic and dejected. The rest of the company does not offend, nor does it please.

Antigone.

On Tuesday and Friday evenings of last week M. Mounet-Sully and Mme. Second-Weber appeared in Antigone. The version of the Sophocles tragedy presented is by Paul Meunier and Auguste Vacquerie, with incidental music by Saint-Saëns.

M. Sully's conception of the role of Creon is that of an arch-tyrant, who will not condone the slightest deviation from his decrees, and gives way to choleric outbursts of fury on ascertaining that Antigone had disobeyed his commands, and has interred the bodies of her two brothers. His personation dominates the performance, despite the artistic advantages offered Mme. Weber in the title role.

Nevertheless, M. Sully, judged from a modern standard of dramatic criticism, is lacking in histrionic greatness. His diction is delightful to those who enjoy the melodious cadence of a semi-chanting delivery. His attitudes, gait and gestures are graceful and effective. His voice is resonant and well cultivated. His acting is most artistic, and his simulation of pride and choler, sorrow and remorse, and the various other passions that control Creon in the course of the tragedy, is both effective and impressive, but he lacks the *feu sacré*, the indefinable magnetism of genius.

M. Sully, however, rose to artistic grandeur in the pathetic episode of the last act, when Creon drags the dead body of his son on the stage, and is finally overwhelmed with a "sorrow's crown of sorrow" on hearing that his wife has died from grief in consequence of his cruelty that had driven their son to self-destruction.

The Antigone of Mme. Weber is imbued with the dramatic classicism and studied method of the French Conservatoire. Her method may be well suited to the requirements of the role according to the preconceived ideas of the Théâtre Français, but American audiences prefer to have grief and despair break loose from the conventional trammels.

The breaking away from unnatural traditions in matters of histrionic art is what has made Sarah Bernhardt the greatest actress of the French stage. Of course Mme. Weber can never hope to emulate Bernhardt, but she would improve her studied methods by infusing an occasional suggestion of genuine human nature into her work.

The supporting company all contributed their share to the general excellence of the ensemble. The bands of the supernumeraries were very much in evidence, but then they—the supernumeraries—had not the advantage of having been trained in the Théâtre Français.

Fifth Avenue.—Margaret Fleming.

To bridge the chasm between Love's Extract and Mantele—the latter to be produced in two weeks—the Rosenfeld Brothers have staged at the Fifth Avenue Theatre James A. Herne's "phase of life"—as Mr. Herne terms it—called Margaret Fleming.

When this piece was produced in Boston the spectacle of a wife suckling the baby of her husband's mistress made a sensation. When a sensation is produced upon a Boston audience the play is voted an oddity, and therefore great.

When the piece was produced at a special matinee at Palmer's two years ago, the spectacle was there, but the sensation did not come to pass. It was felt that Mrs. Herne was attempting to transform the stage into a nursery. The incident did not appeal as a dramatic one.

Margaret Fleming is depressing. It teems with unhappiness. The flash-light of the realist is turned upon a dark side of humanity. The revelation may be true, but the piece lacks the contrast of sunlight.

Mrs. Herne's acting of the title role is essentially womanly. It is refined in expression and suggestion.

Charles J. Richman plays Philip Fleming naturally and forcefully. David Steele makes a moderately successful Joe Fletcher. F. F. Mackay's Dr. Larkin is impressive. Colin Kemper is seen to advantage as Mr. Foster.

Garden.—Uncle Million.

On Thursday afternoon last a special matinee was given at the Garden Theatre for the benefit of the Fresh Air Fund of the Wayside Workers, under the auspices of A. M. Palmer. On this occasion was performed what was called a new comedy of character in three acts, founded on the French of Barriere and Capendu, entitled Uncle Million, by James Mortimer.

This play was produced in London some years ago by Mr. Mortimer. He had sought to localize it for use here. It failed to impress the audience last Thursday as a work of any permanent value.

In the French it may have had character values that have been lost or cheapened in its English guise. Its chief figure is an impossible person here. No man who could win great wealth and high political position would show such absurd instability of purpose in the commoner relations of life as does Uncle Million. It is a character that inspires no sympathy, and when this is said, all is said so far as its theatrical value is concerned.

The minor characters are but sketches and the play has absolutely no action. Talk—mere talk, with a few clumsy attempts to interpolate "Americanisms" that sometimes narrowly escape vulgarity and at other times do not escape it—fills out three acts, and practically leaves matters at the point from which they were supposed to start.

One of several things in the play that make it difficult to believe that an author acquainted with affairs in this country could have written it is the "veteran" incident. Two old soldiers, crippled in the rebellion, are represented as depending upon the pensions they draw. They are and always were Virginians. Virginians who fought with their State during the "late unpleasantness" do not draw pensions.

James O. Barrows labored to make the title part plausible, but failed. The others in the cast, all of whom were conscientious, were Charles J. Bell, Louis N. Glover, Arthur Giles, T. J. Lawrence, J. R. Keefe, R. J. Dugan, Henry Doughty, H. D. Blake, Mrs. Lillian Lawrence, Amy Whitney, Geneva Ingersoll and Bijou Fernandez.

Irving Place.—Die Arme Loewin.

Die Arme Loewin, produced at the Irving Place Theatre last Thursday evening, is a translation by Paul Lindau of Emil Augier's well-known play, Les Lionnes Pauvres.

Paul Potter's play, Our American Cousins, which was seen earlier in the season at the Lyceum Theatre, derived its theme from Les Lionnes Pauvres—in fact, the dress-maker's scene with the unsuspecting husband, as well as the scene in which the unfaithful wife is unmasked by means of a jeweler's bill as being the mistress of another woman's husband, and many other scenes follow the French play very closely. Augier wrote the piece as long ago as 1858.

The performance at the Irving Place Theatre ran with commendable smoothness. The participating cast included Fran Strassmann as Seraphine; Herr Strassmann as Leon Le-carnier; Herr Pfeil as Pommeau; Herr Reusch as Fritz Bordonogon; and Frl. Thaller as Henriette Hulin.

Star.—The Ironmaster.

Mr. and Mrs. Kendal began the final week of their engagement at the Star last evening, presenting The Ironmaster to a large audience. They have been seen so often in this well-known play that the production does not now call for criticism. Suffice it to say that Ohnet's strong and serious drama was given in a thoroughly adequate manner. Mr. Kendal's impersonation of Philippe Derblay is, as formerly, earnest, forcible and manly, if a trifle stiff, and Mrs. Kendal repeats her success as the proud and piqued Claire, although her appearance, methods and personality are better suited to more mature roles. The company, especially Mr. Dodson, filled the remaining parts efficiently. The Ironmaster will be repeated Wednesday night and Saturday matinee. Tuesday and Thursday, Still Waters Run Deep; Friday, A White Lie; and Saturday night, A Scrap of Paper.

Fourteenth Street.—Hoodlum Blind.

It is some years since Hoodlum Blind was seen in New York. A successful revival of the melodrama was given last night at the Fourteenth Street Theatre.

Frederic de Belleville, an actor of recognized ability, appeared as the star. His impersonation of the hero, Jack Veulett, was excellent, as indeed are all Mr. de Belleville's characterizations. His several scenes were well and effectively played, and he received much applause for his work.

He was ably supported by Fanny Gillette, who played the dual roles of Nanee and Jess in a skilful and satisfactory manner. The supporting company was fully competent, and the venture can be called a success.

A large audience witnessed the performance, and Mr. de Belleville and Miss Gillette received calls after each act.

American.—A Trip to Chinatown.

A Trip to Chinatown is the attraction at the American this week. On Monday night it was greeted by a very large audience who applauded freely. Anna Boyd duplicates her former success as the Widow Mrs. Gayer, singing several songs acceptably and being repeatedly encored. Harry Conner continues in the mirth-provoking character, Welland Strong, while R. A. Roberts was a capable and vigorous Ben Gay. Sadie Kirby's portrayal of the part of Flirt, a French maid, was very clever. Bes-on Clayton's dances continue to meet with approval. Of the others, Julius P. Witmark, Richard Karl, Harry Gilfoil and Marguerite MacDonald did very well.

Koster and Sel's.—Vaudeville.

The Edlys, acrobats and valeters, made their first appearance at Koster and Sel's last night, and scored a hit. O'Brien and Redding reappear in a comedy sketch, and Mlle. Armand Ary, Inaudi, Les Frères Bertorelli, Eva Bertoldi, Bessie Bonehill, the Walmos, Maggie Cline, and the Royal Wrestling Lion, make up an entertaining bill. Next week Adrienne Lorine, chanteuse excentrique, will make her first appearance. Tableaux vivants are in preparation at this house.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is varied and entertaining. The performers are O'Brien and Carroll, singing comedians; Lot-tie Galsen in songs and specialties; the Burke Brothers with their trained donkey; Richmond and Glenroy, comedians; Frank Moran, the burlesque orator; the Vendomes, in their pantomimic absurdity; Phyllis Allen, the contralto; Maud Huth, the negro dialect singer; and Billy Clifford, the modern Charlie. M. Luis, contortionist, and other clever specialists.

Grand Opera House.—A Sings Monkey.

A Sings Monkey was the attraction at the

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Grand Opera House last evening. The humorous situations and clever specialties of which the skit consists were received with favor by a good-sized audience. Among those in the company are George F. Marion, Hugh J. Ward, Edgar Halstead, Jennie Satterlee, and Emily Sanford.

At Other Houses.

Shore Acres still interests at Daly's. The Pay Train is the current play at Niblo's.

An enjoyable and varied bill is offered at the Imperial.

The Idea is at the Park this week, with Hallen and Hart as chief features.

The Amazons runs prosperously at the Lyceum.

Utopia, Limited, has not lost novelty at the Broadway.

Sowing the Wind is a strong attraction at the Empire.

The Girl I Left Behind Me draws well at the Academy.

Lillian Russell and company sing Girod-Girofa to good audiences at the Casino.

Aristocracy is at the People's this week.

The Butterflies runs at Palmer's with unabated popularity.

Charles's Aunt will be seen at the Stand-ard but for a short time.

Paul Kanvar is a strong attraction for Jacobs' this week.

THE BROOKLYN THEATRES.

Park.—A Woman of No Importance.

Rose Coghlan and her admirable company opened at the Park last night in A Woman of No Importance, and play and players were heartily greeted by a large audience.

Columbia.—Variety.

The Howard Athenaeum company gave an excellent specialty bill at the Columbia last night, and were applauded by a large audience.

Grand Opera House.—Hendrik Hudson.

Corinne and Mrs. Kimball's numerous and clever company appeared at the Grand Opera House last night in Hendrik Hudson, which was received with favor.

Bijou.—Mavourneen.

Chauncey Olcott, a favorite here, pleased a large audience in Mavourneen at the Bijou last night.

Amphion.—A Temperance Town.

A Temperance Town, with its odd characters and odder dramatic characteristics, is the attraction at the Amphion this week. Last night's audience was a good one.

COMING.

Julia Arthur has retired from A. M. Palmer's company. Virginia Harned has taken her place.

Mlle. Antoinette Trebelli, a daughter of the noted contralto of that name, and herself a soprano, arrived in the city on Sunday on the *Cabrera*. She will sing in the May festival at Indianapolis and Cincinnati.

A thief entered the flat occupied by Business Manager Thomas F. Shea, of the Empire Theatre at 47 Columbus Avenue, last Friday, and stole an unique collection of souvenir spoons and valuable clothing.

Seymour Hess, leading man of the Jane company, fell on the stage at the Academy of Music, Jersey City, last Thursday night, and dislocated his knee-cap. He will not be able to act in several weeks.

Little Ruby, the child dancer, received stage children at her home, 15 West Twenty-third Street, last Friday afternoon. Lina Springer, Baby Ed, Sadie Jacob, Percita West, Mildred Clark, Lillian Reinford, the Vivian Sisters, Wallie Edinger, Johnnie McKeever, Herbert and Harry Johnson, Mattie and Agnes Curtis, La Petite Leo, Mildred Ward, and Emma Wiegand were among the little ones present, while those older children, "Annie Louise" Sidridge and Mrs. Fernandez, also attended.

Schrode Brothers write to say that the spectacular pantomime, The White Cat, belongs to them and Robert Cutler.

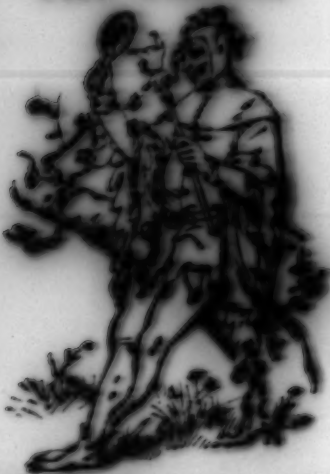
John Drew and Henry Miller took a long horse-back ride together on Monday.

Adelle Ritchie, Grace Fikins, and Mabel Stevenson, the bird whistler, have been engaged to appear in The Passing Show, which will follow Lillian Russell at the Casino.

Clarence E. Holt played Orlando in As You Like It last Tuesday afternoon at the Columbia Theatre, Boston, for the benefit of the Home for Crippled Children.

William H. Pope, the blind actor, a note of whose plan to appear as a reciter in public and private was published last week, has memorized all the pieces and extracts from plays that he gives, numbering over one hundred. He permits an audience to select at will from his extended programme, and on one occasion recited without lapse no less than twenty-one selections.

THE USHER



A week from next Sunday night at the Garden Theatre an entertainment will be given in aid of the benevolent fund of the Newsdealers and Stationers' Association.

Among the multiplicity of benefits that are engaging public attention none has a more deserving object than this one. The newsdealers are an industrious class of men, whose business is surrounded with many hardships of which the general public is ignorant. But they are now strongly organized, and they are fighting shoulder to shoulder for the protection of their rights from the encroachments of such corporations as the Manhattan L. News Company and the Kinscope scheme now showing its head at Albany.

The benevolent fund of their Association is employed for purposes similar to those of our Actors' Fund. It aids the sick and the destitute, buries the dead, and makes provision for widows and orphans. The revenues are not large considering the work to be done, and it is hoped that the Garden benefit will produce substantial results. Manager Palmer has generously donated the use of the theatre.

A very strong bill is being arranged. The Mussons are desirous to aid in the pecuniary success of the entertainment, and it is hoped that its friends and readers in New York will make a note of it.

Tickets and boxes may now be secured on application at the Mussons office.

A. L. Wilbur, who oppositely signs himself "an alleged comic opera manager," sends me a curious letter referring to my remarks last week on the subject of his published views of comic opera management.

Mr. Wilbur's communication is quite in keeping with what I said of him. He writes:

"I am sorry that the public ever came first; but as it is they are the ones to please, not you or I. I try to give comic opera as they want it, and as I am honest and for two years and play to 3, 000 all the time, you will agree with me, I am sure, that is a business view I am right."

Mr. Wilbur further boasts that his organization has made \$200,000 during the past fourteen years. His excuse for pursuing a shamless policy, it will be seen, is that it pays.

Many illegitimate ventures pay. But that is an additional reason for separating them from reputable institutions and classifying them correctly.

It seems that Mr. Wilbur is desirous to have it known that he is trading in "shams," and that it's profitable. He is "more candid" than many persons that follow the same business under the rose, without Dr. Parkhouse's knowledge or consent.

The members of the Actors' Fund Association have received notice that a special meeting will be held on Friday, May 4, to amend the by-laws so that they shall conform with the amended Act of Incorporation.

More than a year ago the charter of the Fund was altered, increasing the number of trustees to twenty-one, providing for the election of seven of these trustees annually, and transferring the power of electing officers from the members to the trustees.

The arrangement proved to be somewhat modified, and the majority of the trustees in course of time arrived at the opinion that it was a mistake to elect the board of officers direct from their own number.

The by-laws have been tinkered with several times, but without good result. The object for the forthcoming meeting is to resume the old method of election of officers by the Association.

Clara Morris is the ghost of other days. Her genius is dimmed, and her methods are out of date. The wondrous emotional heights to which she attained easily in her younger days are now beyond her. Everything that made her early fame has vanished.

And yet the name still conjures an audience. Last week at the Fourteenth Street she drew large houses, composed of persons of no very great intelligence to be sure. The spectators laughed at her sometimes. They were blind to the pulse of the situation.

Miss Morris still plays Coon, Marguerite Gautier, and Merry Marick. She has clung tenaciously to the parts in which she used to be supreme in her youth, and the contrast between the character and the actress is pitiful, not to say giddy.

Miss Banks' egotismic plea for woman's rights before the Professional Woman's League has attracted more notice than it deserves. There was no new thought in it. It was simply an audacious paraphrase of Dr. Mary Walker, and other more or less "advanced" reformers.

Miss Banks herself stands as an example of woman's freedom in this period. Nobody has insisted upon placing her in a cage, or binding her with chains, or preventing her from sewing, or restricting her natural liberty in any way.

The fact that she is a member of a pro-

fession in which women are as well paid as men, and where the social and artistic relations are equal, of itself indicates the absurd nature of the nonsense she spouts.

The Biblical or oriental idea of woman's status has disappeared in all civilized countries. Woman is now the architect of her own fortunes. She can choose a career, or she can marry and become a "breeder," as Miss Banks elegantly expresses it. In either case, she is certain to enjoy the respect of the men that Miss Banks scorns on general principles—provided she respects herself.

William Greer Harrison, of San Francisco, has been accused of plagiarism. It is said that Harrison took his Irish drama, *The O'Neill*, from an old play called *O'Neil the Great*. Harrison emphatically denies the accusation, which he charges to Peter Robertson.

The love that the San Francisco newspapers and critics bear one another is shown by sundry comments on this matter in one of the daily journals there. The following is an excerpt:

"The fact is that Peter is a kind of Simon Stylites, who passes his time seated on the summit of the lofty pillar of his own self-esteem and revelling those whose genuine merit causes them to soar high above him. It is a well-known fact that he is the terror of every amateur that comes to town, whom he chooses to death to get a certain play of his on the boards. Of course as managers do not want to play to empty houses, the world may never see his production. The fact that he could never make a go of it may be one of the reasons why he never fails to 'beat' the new productions of every author in America."

And yet the effete East is expected to believe that critical unanimity in scolding will save the loftiest forms of dramatic art exists at the Golden Gate.

SHERIDAN AGAIN

Paul M. Potter has taken exception to Edgar Mels' remarks in last week's *Mussons* concerning the origin of *Sheridan*, or *The Maid of Bath*. He denies absolutely that he has ever seen or read, or even heard of the German play referred to, and adds with great emphasis that his play is original with him.

Mr. Mels, when seen, said that the addition of one word had changed the entire tenor of the interview. The last paragraph of the interview stated: "The original of *Sheridan* is a play, etc." Mr. Mels meant that "the original *Sheridan* is a play, etc."

"The original *Sheridan*, as I have already stated," said Mr. Mels, "is Hugo Burger's play entitled *Die Modellen des Sheridan*. The author's real name is Lehmann. It was produced some twenty years ago, and while Mr. Potter may never have even heard of it, the underlying principles in the two plays in question are similar."

"Still, great minds run in the same channels, and I have always held that a playwright is justified in borrowing a good plot, provided he gives due credit. There is absolutely no excuse for taking a bad plot. I trust that Mr. Potter will feel mollified, and I wish to assure him that I did not tell *Tus Mussons* about the German play in order to injure him, but as an item of interest to the profession."

THE WINNETT EXCHANGE

The business of the Winnett Amusement Exchange has so increased that Mr. Winnett, its manager, has taken new, larger and more suitable quarters in the building at West Twenty-eighth Street. Several new theatres have been added to Mr. Winnett's list, as well as several well-known attractions which he will book. Managers of attractions and theatres have taken dock room at this exchange for the summer. One of the features of the exchange is the selling and leasing of plays with special printing, and the booking of performers in all branches of the profession. Mr. Winnett represents a syndicate controlling \$200,000, who will embark in first-class amusement enterprises.

THE CAPTAIN'S MATE

Dittmar Brothers, managers of Florence Stanley, announce that time is all filled for that star's production of *The Captain's Mate*, a musical play by John Ernest McCann, which will be staged under the personal direction of William Seymour. Miss Stanley has made herself popular in several plays, and is expected to surpass all her former efforts in this new play, which will be elaborately put on by her managers.

DIXIE IN ADAMS AT PALMER'S

"On May 5," said E. D. Price to a *Mussons* reporter, "John Drew will call his engagement at Palmer's Theatre, and on May 7 Henry E. Dixie will begin a Summer's engagement at that theatre in *Adams-Up-to-Date*. The costumes and scenery will be new. It is likely *Venus* will run through the Summer in Chicago."

BOHEMIAN TO STAR FERGUSON

For the next five years Barney Ferguson will star under the management of J. Wesley Rosecrant in the new farce-comedy, *Duffy's Blunders*. Mr. Ferguson is the author of the piece. He will be supported by an organization to be called the Fourteenth Street Comedy company.

HERRMANN'S NEW MANAGER

John Williams, of San Francisco, is now the representative of Herrmann, Edward L. Bloom having severed his connection with the management of the wizard. Herrmann's latest engagement, at the Grand Opera House, Cleveland, drew immense audiences.

STRASBACH'S SUMMER OPERA

The season of the Edgar Strabach's comic opera company will begin on May 7 at Alhambra's Grand Opera House, Washington, D. C. Alice Hosmer, Avery Strabach, and K. Adams will be in the company.

PRIZE COMPETITION

Mussons readers invited to submit Criticisms of *Sowing the Wind* before April 25.

Sydney Grundy's play, *Sowing the Wind*, now running at the Empire Theatre, in this city, is written and constructed on original lines, and involves a social question that has, by virtue of the dramatist's treatment of it, excited unusual interest in the drama. *Sowing the Wind* has literary and dramatic qualities, too, that are conceded to be out of the ordinary, whatever the merits or defects of the play may be in the eyes of professional critics.

In view of the interest manifested in the play during the four months of its representation at the Empire, *Tus Mussons* has decided to invite criticism of *Sowing the Wind* from its readers.

The idea is to encourage criticisms that will deal solely with the play, in all its aspects, and not with the actors of it.

In order to stimulate interest in this matter, it has been decided to offer prizes for criticisms. Thus, for the best criticism of *Sowing the Wind*, *Tus Mussons* will give a prize of ten dollars. To the writer of the second best criticism, a prize of five dollars will be given. And the writer of the third best criticism will receive a year's subscription to *Tus Dramatic Mussons*.

No criticism intended to compete in this contest should exceed one thousand words in length.

The competition is open to members of both sexes.

Every criticism entered in the contest must reach *Tus Mussons* office before April 25, when the competition will end.

The successful criticisms will be published in *Tus Mussons*, as soon after the close of the competition as their merits can be passed upon by the committee selected to judge of them.

Laurence Hutton, literary critic of *Harper's Magazine*, Stephen Fiske, dramatic editor of the *Spirit of the Times*, and Franklin Fyles, dramatic critic of the *Sun*, have kindly consented to act for *Tus Mussons* as judges of the criticisms submitted.

IRVING SANDOW'S STATEMENT

Tus Mussons has received a letter from Irving Sandow, of *Cyclops* and *Sandow's Athletic Combination*, taking exception to the statements recently published in this paper to the effect that the writer was a fraud who was trading on the reputation of Eugene Sandow, the strong man, who has made himself known in this city. Irving Sandow writes that he was born in London, where he passed an examination for instructor in physical exercises, and secured a certificate as such; that in 1876 he was the Instructor's Prize in England; that he was instructor for five of the leading athletic associations of London; that he well remembers Eugene Sandow, and the time the latter was given the name of Sandow; that the writer makes no claim to the exclusive title of Sandow, but that he took his name from the well-known Sandow Park Race Track in England; that he worked and performed in England under his present name long before he came to this country; that his first performance in the United States was at the London Theatre, in the Bowery, New York, where he was seen by representatives of New York papers to whom he fully described himself and stated that he was in no way connected with Eugene Sandow; that Eugene Sandow knows that the writer never attempted to work on his reputation, as he was aware that the writer's reputation was quite good enough; that the writer himself played at Koster and Bial's in 1891, and passed then upon his merits as an athlete; and that he was the first man to appear in this country under the name of Sandow.

MRS. PACKARD'S EXCHANGE

The genuine success achieved by Mrs. Beaumont Packard in the development of her dramatic and musical agency and play and management bureau, the latter under the direction of the well-known dramatist, Howard P. Taylor, has caused her to increase her already considerable quarters at 47 West Twenty-eighth Street, by the addition of another floor, making three in all, and the creation of a Managers' Exchange, where every facility is afforded for the transaction of business between traveling and resident managers, pointing houses, comic artists, railroad agents, transfer lines, etc.

To conduct this department Mrs. Packard has secured the services of that experienced theatrical agent, Benjamin Tuthill, as manager, who has inaugurated a judicious and wholesome policy at the outset—that is, to represent but one manager, either the resident or the traveling, in the business of booking and routing. So far the idea has met with exceptional favor at the hands of the managers lined at the exchange.

For the convenience of her subscribers Mrs. Packard has located telephone and telegraph offices in this department, and has fitted the exchange throughout with new and substantial rolling-top desks and every other up-to-date accommodation for the comfort of patrons.

The enviable reputation already gained by the general proprietress through her fair and business-like methods in the conduct of her dramatic and musical agency, is already being sensibly felt in the department just added. Mrs. Packard is also representing many of the foremost dramatists of this country and Europe.

PROFESSIONAL DANCE



Maurice E. Randmann is pictured above. This talented young actor is a son of Daniel Randmann, with whom he made quite a reputation in the West a few seasons ago. Maurice Randmann has been in England for some time past, and has appeared there with success in companies playing first-class attractions in London and throughout the provinces. Gustave Frohman called young Randmann a few days ago offering him the part of Lord Windermere in the *Lady Windermere's Fan* company, and in a short time received a favorable answer from Mr. Randmann. This attraction is now on the road, and Mr. Randmann will not join the company until it reaches Denver, Col.

Maida Craigie and Frederick Paudling made an excellent impression in *Romeo and Juliet* in Kansas City. Miss Craigie employs the Garrick ending to this play, and has restored lines that no other actress employs in it.

Sigmar Tagliapietra appeared on the vaudeville stage at the Union Square Theatre last night.

Marie Carlyle has been engaged by the Rosenthal Brothers for the production of *Hamlet*.

Chamney Olcott played in Washington last week. On Wednesday he sang at a concert at the residence of Senator and Mrs. Hale, and after the entertainment accepted an invitation from Mrs. Cleveland, who was present, to take tea at the White House. The President and Mrs. Cleveland saw Mr. Olcott's performance in *Mourning on Friday night*.

John T. Kelly, after a very successful season, will close his tour in *McFee of Dublin* at the Haymarket Theatre, Chicago, on April 22.

Francis P. Harper, of New York, announces that he will have ready this month a new edition of the "Memoirs of King Richard the Third and some of His Contemporaries," by John Massie Jones.

Dr. Wolf Hopper celebrated his birthday—indeed, a birthday—in Kansas City on March 30. In the evening, after he had been made happy by many presentations, his performance was enjoyed by the Mystic Sisters of that city, who marched on the stage in a body and gave him a handsome gold embroidered fur and a monster cushion of the order.

Hazel Eaton closed her first starring tour in *La Belle Roue* at Omaha on March 31. Her season is said to have been successful in every way. She will next season appear in a new play by a foreign author, for the purpose of seeing whom and of procuring costumes she will go abroad in August. Miss Eaton will appear with the Wagonwheel-Kemper stock company during the Summer at Kansas City. She will be under new management next season.

The first term of the Empire Theatre Dramatic School will close on April 27, and the last collection of the season will be given tomorrow afternoon, when three new plays will be presented. On the afternoon of April 30 a public entertainment will be given by the school, on which occasion the graduating students will be assisted by prominent professionals. Regular prices of admission will be charged, and it is probable that a new three-act play will be performed. The proceeds will be used to establish one or more free scholarships to enable talented aspirants without means to secure the necessary preliminary training. These scholarships will be competed for in May. Charles Frohman has bought his own box for \$200 for the occasion, and John Drew has paid \$25 for a box.

Doré Davidson intends to give up managing in future, and both he and his wife, Hattie Austin, will accept salaried positions in some first-class company. Mr. Davidson has obtained permission from Burg and Kennedy to sublease their play, *Dangers of a Great City*, which has proved a drawing attraction for the past three seasons.

Eugene F. Elster, who played the leading part in *Glennie*, was stricken with paralysis while returning to his hotel after a performance in Toronto on Tuesday night last. He was removed to a hospital, pending the arrival of his wife, who was telegraphed for.

Last week *Tus Dramatic Mussons* printed 34 advertisements, filling 31 1/2 columns.

Joseph Arthur has left England, and is now on the *Compton*, bound for this port.

On Aug. 27 Fanny Rice will appear at the Bijou in *Miss Innocence Abroad*.

Barter Match to a large and delighted house. Lady Windermere's Fan 2.

NEW YORK.—**ORPHEA HOUSE** (C. E. Nieman, manager): Bertram and Willard's Engineer March 20; good house. The 70 and 10.

ATLANTIC CITY.—**ACADEMY OF MUSIC** (Joseph Frainger, manager): Lincoln J. Carter's Tornado to the largest house of the season. Co. and scenic effects first class. Minnie Lester Comedy on band and orchestra. 25. 11:30. By special request The Tornado co. will play a return date on 6. Manager Frainger, who has been suffering for some time with his eyes, I am glad to say, is improving rapidly.

ORANGE.—**MUSIC HALL** (George P. Kingsley, manager): On March 20 Carl Marwig and his pantomime co. presented Cinderella to a poor house. Plunkett Greene and Josef Stinson gave a concert for the benefit of the Orphan Home; crowded house. The Strollers (Columbia College Dramatic Club) will give Hearts Are Trumps 6. Miss Clara Byron, of South Orange, is one of the cast. The Waite Comedy co. 9-14.

HOBOKEN.—**THEATRE** (John Clark, manager): Florence Hindley in The Pay Train attracted fair business. 7. Miss Hindley is a favorite here. Kate Purcell in The Queen of the Plains 9-11. 11:30. Santa (M. Martin, manager): A good vaudeville co. pleased fair audiences. 7.

NORTH CAROLINA.

RALEIGH.—**ACADEMY OF MUSIC** (T. P. Ierman, manager): University of North Carolina Glee Club to a large and delighted audience March 20. Wilfred Clarke in The Girl in the Red Coat 20. Mr. Clarke is very excellent in this piece, and his support good. Winifred McCull and Mabel Knowles interpreted their roles with naturalness and finish. University of Pennsylvania Glee and Banjo Club 25; Cleveland's Minstrels 6.

WILMINGTON.—**GRAND OPERA HOUSE** (J. H. Croly, manager): Wang 2; largest house of the season.

NEW YORK.

HARLEM.—**Edward Harrigan** began a two weeks' engagement at the Harlem Opera House 2, presenting Reilly and the 400 before a large audience. Many of Mr. Harrigan's admirers were present, and the performance with much enthusiasm. Mrs. Annie Freeman, John Wild, Emma Pollock, and many other principal members of the co. were well received. The Mulligan guards Hall will be presented the latter part of this week, and next week will be devoted to The Woolen Stocking and Old Lavender.

ALBANY.—**LELAND OPERA HOUSE** (H. P. Soulier, manager): Chauncy Oloft in Maximilian did a splendid business March 20. Mr. Oloft is given up to popular prices, with Sadie Hanson in Kentucky Girl and Pat Rooney Comedy co. in Lord Rooney, each filling the house twice a day. 2. 11:30. 3. 11:30. 4. 11:30. 5. 11:30. 6. 11:30. 7. 11:30. 8. 11:30. 9. 11:30. 10. 11:30. 11. 11:30. 12. 11:30. 13. 11:30. 14. 11:30. 15. 11:30. 16. 11:30. 17. 11:30. 18. 11:30. 19. 11:30. 20. 11:30. 21. 11:30. 22. 11:30. 23. 11:30. 24. 11:30. 25. 11:30. 26. 11:30. 27. 11:30. 28. 11:30. 29. 11:30. 30. 11:30. 31. 11:30. 32. 11:30. 33. 11:30. 34. 11:30. 35. 11:30. 36. 11:30. 37. 11:30. 38. 11:30. 39. 11:30. 40. 11:30. 41. 11:30. 42. 11:30. 43. 11:30. 44. 11:30. 45. 11:30. 46. 11:30. 47. 11:30. 48. 11:30. 49. 11:30. 50. 11:30. 51. 11:30. 52. 11:30. 53. 11:30. 54. 11:30. 55. 11:30. 56. 11:30. 57. 11:30. 58. 11:30. 59. 11:30. 60. 11:30. 61. 11:30. 62. 11:30. 63. 11:30. 64. 11:30. 65. 11:30. 66. 11:30. 67. 11:30. 68. 11:30. 69. 11:30. 70. 11:30. 71. 11:30. 72. 11:30. 73. 11:30. 74. 11:30. 75. 11:30. 76. 11:30. 77. 11:30. 78. 11:30. 79. 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AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

A. L. Southmayd, manager of the Mollie Killingbeck Comedy company, will next season produce a play by Bob Watt of Philadelphia, entitled *The Gypsy Queen*. Miss Killingbeck, the star of the company, is but fourteen years old. She is a daughter of Professor Charles E. Killingbeck, formerly gymnasium instructor of the Y. M. C. A. in Boston.

The Conspirator, a play in four acts by Jean Moreau (Fred E. Janette), was first produced at Salisbury's Opera House, Owosso, Mich., on Feb. 22. The play tells the story of a South American revolution, the scenes being laid in and about Lima, the capital of Peru. The play is said to have been a success.

Francis Wilson's new opera, the music of which is by Jakobowski and the book by J. Cheever Goodwin, will be produced under direction of Richard Barker at Abbey's Theatre next Fall. Its scenes are laid in Hesse and France.

Leopold Jordan has been elected a member of the American Dramatists' Club. Mr. Jordan is the adapter of *Dorothy's Dilemma*, produced by Rose Coghlan two years ago, and of other plays.

A new one-act farce was used as a curtain-raiser to Dr. Bill at Kalamazoo, Mich., one night last week. It was written by Sedley Brown, and is called *The Lightweight*. It is said to have made a hit.

Mrs. Augustus F. Shapleigh, of St. Louis, Mo., is the author of *Katrine*, the Neapolitan, a spectacular drama in three acts, which will be put upon the stage in that city. The story concerns a tambourine girl, who is in fact a lost princess.

William Busch, of St. Louis, claims that the dissecting-room scene in *The Tornado* has been plagiarized from his work.

Charles T. Dacey, the proud author of *In Old Kentucky*—one of the few plays that have prospered on tour this season—has written a comedy drama with a prominent part for a southerner.

The libretto of a new opera by Jakobowski, composer of *Erminie*, has reached this country.

Daniel Frohman has been considering a play by Edgar Mels, editor of *Halle*. In it Mr. Mels cuts loose from all recognized dramatic rules in the effort to make a purely natural play, or as he expresses it, "a play peopled by human beings, not by marionettes."

Walter Hoffmann writes: "Will you please tell Reginald de Koven that Rob Roy, his new opera, of which he speaks in last week's Mirror, is not the first Scotch opera. There is a lot of them. I need mention only *The Highlanders*, by Franz von Holstein; *Lorna Doone*, by Dumas; *The White Lady*, by Ravelstein. *The Highlanders*, for instance, is a pure Scotch historic romantic opera dealing with events after Charles Edward Stuart's defeat at Culloden in 1746."

Ralph Lemley's latest play, *The Best Man*, staged at Toole's Theatre, London, is said to be a capital success.

Flournoy Parr, the new manager of the Avenue Theatre in London, writes that she is not actually the manager of the house, but represents an unknown. The policy of the theatre, she says, will be to produce under adequate artistic conditions plays outside the ordinary routine of theatrical enterprise. This sounds like an echo of the Theatre of Arts and Letters.

The Spanish Main is the title of a comic opera upon which Stephens and Solomon are now at work.

Arthur De V. Stoney, a brother of Jessie Stoney, is at work on a three-act farce-comedy, entitled *Black and White*.

L. O. P. writes to enquire what has become of the project of George Parsons Latimer, as librettist, and Walter Damrosch as composer, to make an opera out of *The Scarlet Letter*.

A RUINED MARRIAGE.

Charles L. Young, who managed Mabel Eaton's recent starring tour, wired *The Mirror* yesterday from Chicago to this effect: "William Cannon, my agent, has just received a letter from Mabel Eaton's father stating that Miss Eaton has married Robinson, property man of our company." *The Mirror* was unable to obtain any particulars of the reported marriage.

SAID TO THE MIRROR.

Cecil Morton York (of the Kendal company): "I saw in last week's Mirror an account of an unpleasant experience of a member of the profession at the Lindell Hotel, St. Louis. For one, however, I wish to put myself on record as having been treated better at that hotel than at any public house in this country, which I may say excels in hotels. The week that I stayed at the Lindell there were about thirty members of the profession there, and all agreed that their entertainment was most careful and generous. In addition to the regular service of the hotel, we found every night upon returning from the theatre that a bounteous luncheon had been spread for us, and in other ways our stay at the Lindell was made happy."

Mary Hamilton: "On May 16 I shall sail on the *Majestic* for England. I shall not be away long, as in July I am to go on tour with the Empire Theatre stock company. In the Fall, as *The Mirror* has announced, I shall appear as Rosamond in *Sowing the Wind*."

Vernon Charles: "I was very pleased on the opening night of *The School for Scandal* at New Orleans when I appeared as Sir Anthony. On responding to my call I heard some very liberal applause coming from a box in which Joseph Jefferson sat."

E. J. Henley: "Maurice Barrymore and I are on the lookout for a strong drama in which there is a romantic part for 'Barry' and a character part for myself."

Charles Frohman: "I have been for five days resting at Lakewood, New Jersey. I took a five-mile walk every day, and then read a new play. I shall go abroad in a couple of months."

Mark Smith: "I have signed to appear again in 1915 on the road. I shall play either *Columbus* or *Queen Isabella*. My sister, by the way, is the understudy of the latter part in the Garden production."

Gustave Frohman: "A few days ago I expected to go to Paris. It is now my purpose, however, to go to Chicago on April 21, to manage Charley's Aunt."

Leonard Farnham: "Although R. D. MacLean is to star next season as *Spartacus* and in other roles of that kind, he will not share his moustache. In this respect he will be following the example of Edwin Forrest."

Ben Stevens: "De Wolf Hopper will make his production of *Dr. Syntax* at the Broadway Theatre on Sept. 3. Edna Wallace Hopper and Jennie Goldswaine will be in the cast. Almost all the rest of the company are engaged."

Bessie Crichton: "I have gone to Kansas City to start a dramatic school. Now and then my pupils will give performances."

George T. Koger: "I have signed with Cyril Norman to continue as manager of *Blue Grass* next season. The piece is one of the hits of the season, and one of the most effective performances in it is that of Mrs. Cyril Norman."

Nat Roth: "Yes, it is true that *Clarette*, the light opera in which Della Fox is to star next season under my management, was a failure in London. That was due to the fact that the version and the cast were weak and the production was inadequate. The American version which Miss Fox has, however, is extremely satisfactory. Miss Fox will appear in military costume."

Harry Strandish: "Owing to the illness of Miss Willard's father, Charles Corlies has engaged me to understudy the part of Phyllis in *A Country Merchant*. My annual Summer tour will begin in May, and after six weeks in *A Wife's Peril* through the New England States, I shall locate in Portsmouth, N. H., for the Summer in repertory."

Edgar Strassosch: "The Coquelin-Hadling company will leave Mexico City on Thursday. Its members are due in New York on Wednesday of next week. They will sail for Paris on the following Saturday."

E. B. Fritz: "The Fitz and Webster combination has had a run of bad luck in certain respects. No sooner had Miss Webster recovered from the accidental shooting, in which she was seriously wounded, than I was attacked by pneumonia."

Louis Mason: "I shall manage the starring tour the coming season of my wife, Marie Burroughs. I will be her principal support, and we will surround ourselves with a strong company. Our season will open at the Tremont Theatre, Boston, in October. The repertoire will include at least six plays—principally comedies. I have one or two of E. S. Willard's successes. Some of the plays produced by A. M. Palmer's stock company may be revamped by us. The other plays will be new."

George A. Boman: "I am glad to say business is splendid. Company is better than ever. This Summer, beginning May 14, we shall play for eighteen weeks at the Euclid Avenue Opera House in Cleveland."

Thomas W. Price: "I shall be in New York on Wednesday at the Imperial Hotel to arrange for the Summer season at the Schiller Theatre."

IN THE WINGS.

The Passing Show, the burlesque of the past season in New York, which is to be produced on May 7 at the Casino, promises to be exceedingly diverting, and my only fear is that the librettist, Sydney Rosenfeld, in his effort to make his satire plain will make it broad, and that would rob the production of half its charm. The skit will poke fun at society, the Vaudeville Club, local politics, well-known characters about town, and it will include scenes meant to exploit the salient characteristics of *Sowing the Wind*, *Charley's Aunt*, *The Butterflies*, and other current successes. Paul Arthur will appear as Harry Miller, and he is taking note of the manners and mannerisms of that leading man.

It is not often that one actor offers to star another. There are exceptions here as elsewhere, however. Lawrence Barrett managed Edwin Booth, Stuart Robson backed Thomas Q. Seabrooke in *The Cadi*, De Wolf Hopper is a well-wisher of Mr. Murphy's forthcoming tour, W. A. Brady managed Harry Lacy for a short time, Lewis Morrison will be pecuniarily interested in Louis Aldrich's tour next season.

But the latest offer of one actor to manage another is made by Richard Mansfield. He has written to Henry Miller that he will star him the coming season in a repertoire of plays, guaranteeing Miller a certain sum of money a week and also a share of receipts. Mr. Miller appreciates the compliment, but as he is under contract as leading man at the Empire for next season, he is not in a position to consider it.

Johnstone Bennett's brief trip to New York from Paris was remarkable. Why did she come? everybody asked. The answer is simple enough. She wanted to get her brougham out of the store-house, as she couldn't get in Paris anything quite like it.

Miss Bennett, by the way, wears a chapeau with dozens of pendants. Attached to one of them is a powder box with a secret spring which, when pressed, discloses a portrait on ivory of Sybil Sanderson, the American opera comique singer in Paris. Miss Bennett has no use for face powder. "Instead," she says, "I keep clothes in the box."

The Lyceum programme announces *The Amazons* as by Pinero, author of *The Ironmaster*. By the same process of reasoning Robert Buchanan, who made an adaptation from the same French piece—George Ohnet's *Le Maître de Forges*—could lay claim to its authorship. One might as well say that Paul Delair, who made the French adaptation of *The Taming of the Shrew* for Coquelin, is Shakespeare.

Henry E. Abbey has engaged passage on the *New York* for May 9. He will be in London at the opening of the season of Covent Garden.

"Ever since it announced that I am to appear henceforth in vaudeville," writes Marie Tempest, "my mail has been full of MSS. of variety skits. I wish Americans would understand that vaudeville, in the exact Parisian significance of the term, is a light and frothy comedy—not a song and dance."

That jovial and talented comedian, author and play producer, "Mons." Marini, has been engaged to appear with Tempest. In the way of vaudeville and its staging "Mons." is an expert and an authority.

John A. Stevens' new play, *Nobody*, in which Mr. Stevens is to star, demands in one scene that the southerner shall milk a real cow. That is why Mr. Stevens' face has a haggard expression. He says he has investigated, and does not believe there is a southerner in the American theatrical profession that has the knowledge or the nerve necessary for such an operation. But without the milking episode the play would be futile. Acting upon the suggestion of J. J. Spies, Mr. Stevens is about to make excursions into the country to find a milkmaid that will go upon the stage. I fancy he will prosper in his quest.

The question in operatic circles is: Will Emma Eames sing at Covent Garden, London, this Spring? It is supposed that she will not do so. And yet—

The postures of the principals in the cast of 1912 have been altered. Richard Harlow and Theresa Vaughn did not seem to notice each other; now they are great friends. To even things up, though, John Peachey, and Walter Jones are on the outs. Until recently Jones did not come on in the finale of act two in which Peachey, as Columbus, has the centre of the stage. But it occurred to Jones one night that his tramp costume would add effectiveness to the closing tableau. So he entered, and, with his hat in his hand, begged Columbus for pennies. Thereupon Peachey was indignant. "This is my scene," he said, "you have no right in it. Leave!" But Jones did not leave, and now there is an icy silence between the two.

PACORA.

CUES.

Burglars cracked the safe of Pope's Theatre, St. Louis, on the night of April 2 and secured \$500 in silver and valuable papers.

The engagement of Joseph Hart, of Hallen and Hart, and Carrie de Mar, of their company, is announced. The wedding will take place in June and a tour abroad is in prospect.

Louis Massen will star jointly with his wife (Marie Burroughs) next season.

Dexter Smith, the song writer, will abandon his journalistic work on the *Boston Beacon* and *Musical Record* for a long tour abroad.

Edwin Barbour is ill with pneumonia and kidney complications, and his brother, Lawrence Barbour, has temporarily taken his place in *The Land of the Midnight Sun*.

In the suit of Taylor Grimes against H. C. Barnabee, Tom Karl and W. H. MacDonald, to restrain the production of *The Ogallallas*, upon a claim of infringement of copyright, the defendants have answered claiming the originality of their opera and denying any infringement.

The sentimental and humorous melodies introduced by the Southern Palmetto Quartette in the plantation scene of *Wife for Wife* will be composed by Professor Stephens expressly for this organization, and the scenery, by Mr. Aines, will all be new.

Sydney Chidley and Victor Searies, the scenic artists of Boston, will make a new dress of scenery for the theatre at Lynn, Mass. These artists have also commenced work upon a spectacular scene for *Hanson's Superba*, founded on the peculiarities of Hindu temple architecture.

Howard Elmore, while crossing Market Street, Philadelphia, last Wednesday, was knocked down and seriously injured by a cable car. He began suit against the railroad company, but the matter has been compromised.

Manager Kindt, of the Milwaukee Schlitz Park Garden, arrived in town on Friday and will return to his home to-day (Tuesday).

Felix M. Marks will take an opera company to Reading, Pa., at the Academy of Music on May 5. Those so far engaged are Margaret Gonzalez, Florence Chase, George Mitchell, Fred L. Hill, Harry W. Dodd.

W. F. Rochester, who is noted as a producer as well as an actor in light opera, recently put on the stage at Hamilton, Ont., a comic opera called *The Merry Madmen*, which was interpreted by local talent and made a hit. Mr. Rochester, at the close of the entertainment, was presented with a gold watch suitably inscribed, and having on one side a maple leaf set with diamonds.

O. L. Hagan, manager of Hagan's Theatre in St. Louis, has leased Schneider's Garden, in that city, for several years, and will produce light opera there during the Summer. Mr. Hagan has engaged, through Marks and Norman, Helen Bertram, prima donna; Alice Johnson, Alice Gaillard, Frank David, comedian; Richie Ling, tenor; Francis Gaillard, Watty Hydes, musical director, and full chorus.

An indication of the value of *The Mirror* as an advertising medium is found in a letter to this paper from Anna Boyd, of the Trip to Chinatown company. Miss Boyd inserted a card last week, without noting that she was still under engagement, and in three days received four excellent offers from managers. Miss Boyd will not be at liberty until after May 17.

L. M. Boda has organized a comic opera company that will play a ten weeks' engagement at the Grand Opera House, Columbus, O., beginning May 7. The company consists of Ada Walker, prima donna, lately arrived from Australia; Lulu Klein, Nina Lyon, Charles Drew, comedian; Harry Lightwood, John Raphael, William Castelman, Charles Benwick, Wilfred Ashland, stage manager, and Frederick Perkins, conductor. There will be a chorus of twenty-four.

Charley's Aunt has two more weeks to run at the Park Theatre, Boston.

Engene B. Sanger will give an entertainment at Hardman Hall the last week in April. He will be assisted by the Japanese dancers imported by Augustin Daly.

Burt Haverly has made a distinct hit in his part in *Princess Bonnie*, the new comic opera playing in Philadelphia. Mrs. Haverly (Laura Bigger) recently refused an offer to go with Bush City.

Ben's Ghosts will be produced at the Tremont Theatre, Boston, on May 15 by the company that appeared in it several weeks ago at the Berkeley Lyceum in this city.

William Seymour, of the Tremont Theatre, Boston, has been appointed correspondent of the Actor's Fund for that city.

Ada Marie Valien will originate the part of an English girl in the production of *Charles Kier's Willie* in this city.

Get Swede Lewis's self-help, portfolio book personal magnetism, reading, speaking, stage effect. A \$1.00 course for \$2.50. Thorough, complete. Write "Heart of Art" Pub. Co., 100 East 23d St., New York. Mr. Lewis' instruction rooms, same building.

TELEGRAPHIC NEWS

CHICAGO.

Two Plays New to the Windy City Last Night—Hall's Chat of Attractions and Professionals.

(Special to The Mirror.)

CHICAGO, April 9.

We have two new plays here this week, and another production which is comparatively new. At McVicker's this evening H. Grattan Donnelly's serious work, *Darkest Russia*, was well received by a large audience, and the company provided by Manager Sid Ellis made an excellent impression. The engagement is for three weeks, and Herne's *Shore Acres* follows for a run. The second play, new to Chicago, is John E. Keller's American drama, *Juggernaut*, under the management of Lee Townsend. It was given successfully at the Schiller to night by Mr. Keller, Miss Mary Shaw, and a good company. The play is by George C. Eggleston and D. Marbourg, and deals with that pleasant theme, the accumulation of money. Marie Wainwright follows in *An Unequal Match* and *reperity*. The comparatively new production referred to is Lewis Morrison's *Faust*, which was given with good effect before a large audience at the Chicago Opera House last night. It is to run one week, and then *About Town* comes, followed by *Herrmann* for a return engagement.

Francis Wilson rounded out his three weeks of large business in *Erminie* Saturday night, and went to St. Louis to open against grand opera; *Rhea* had only a fair week in *reperity* at McVicker's, and *Charley's Uncle* did well in its second week with Sandow at the Schiller. Hoyt may put the play on at the Madison Square this Summer, by the way. It is very funny, especially the last act. *Pirates* have been claiming it already, and the management has offered \$10,000 for an original manuscript of it written before its London production.

Harry Phillips, who has been with us for some weeks, has gone out in advance of Frederick Paulding and Maida Craigen for the rest of the season, taking Cud Given's place.

Hanson's *Fan-a-sma* has closed, and Horace Vinton is here. He may produce a new melodrama entitled *Blood Money* at one of the local theatres soon.

Manager David Henderson dropped in on us last week. He says that his extravaganza company is doing a great road business, and is already rehearsing the new Summer spectacle. The road season closes May 6, and then stage rehearsals will begin here.

Manager M. B. Leavitt is expected here from the West this week to visit his brother, Ben Leavitt, of the Windsor.

Ira La Motte, former treasurer of the Schiller, writes me that he is now ahead of Gus Frohman's *Jane* company. George Irish is still out with R. E. Graham.

In Old Kentucky is in its last week here at the Columbia and continues to do well. Its season closes next Saturday night. The wrong horse won the race the other night and the stage manager had a fit. Willie Collier follows (not the fit) in *Hoss* and *Hoss* for a week and then Manager Will Davis puts in *Camille D'Arville* in *Venus* and *Prince Kam* until *Sowing the Wind* comes for the Summer.

Grand opera went out in a blaze of glory Saturday night with *Calve* as *Carmen* at the Auditorium and seats sold at \$20 each. The season was successful artistically and pecuniarily. The St. Louis advance sale is very large. I am told.

Big Mancinelli, the suave conductor of the big orchestra, was arrested as a pickpocket by one of Chicago's astute detectives the other night. (Leaders who are in the habit of stealing airs should paste this in their hats.)

Speaking of leaders, Fred Perkins, of Dannelly and Girard's company, left Chicago with \$2,400, the result of the careful manipulation of a solitary \$2 bill. He called both cards and horses.

A Milk White Flag has caught on wonderfully at the Grand. It is on for six weeks, with the privilege of more time. Last Wednesday afternoon I saw in the boxes E. S. Willard, Marie Burroughs, Mr. and Mrs. Hoyt, Francis Wilson, and Mr. and Mrs. John E. McWade. The house was crowded.

Charles Stanley has succeeded George A. Boone in the role of the Napoleonic colonel, and John Marble scores a big hit as the undertaker in the Hoyt play. Much of its success, by the way, is due to the clever work of the director, Percy Gaunt, who contributes many pretty melodies.

Willard continues to do well at Hooley's. His third week is devoted to a revival of *Jack*, with an extra Wednesday matinee of *The Middleman*. He will devote each week of his farewell engagement to a different play.

Manager Tom Prior, of the Schiller, goes to New York soon to arrange the details of his Summer season of light opera.

The college lingo clubs are playing the "Midway Modley" with success. It was composed by "Prince" Gustav Luders, of the Schiller.

Archie Boyd and his company, including Frank Moynihan and Gerald Griffin, passed through here last week. Their season closes soon.

A number of the Chicago friends of John Dunne and his charming wife, Patti Rosa, went up to Kenosha, Wis., Saturday night to help them close the season. A great time was the result. They will summer in Chicago, where Manager Will O. Wheeler has booked them.

Jim Ryan is here, preparing to take the road with the tented show.

The benefit for the widow of big Ed. Williamson, the ball player, occurs at the Columbia Thursday afternoon, and bids fair to be a success in every way.

Ada Somers McWade and her daughter

returned to their home in Mt. Vernon, N. Y., yesterday.

One of Manager Ed. Abrams' superstitions is to be generous to blind men. He remarked this to Press Agent George Woods the other day in the hearing of a blind beggar on the corner, and the next morning there were fourteen blind men standing near the Chicago Opera House.

I hear a great deal of the merits of *Shaft* No. 2, the play by Frank Bixby, the St. Paul manager. Frank Losee and Marion Elmore produce it here in September. Its electrical effects are wonderful, and the story is deeply interesting. All who have read it pronounce it a big winner.

Losee, by the way, sends me from *Grand Rapids* a good sourette name. It is Miss Willy Nilly, and she is in the chorus. Another I have received is Miss Piquet Boo. I saw her hiding there. J. O. Page Smith contributes another—Miss Twinkle Starr.

Ada Marie Valleur joins Charles Dickinson's company to appear in Charles Klein's new comedy at the New York Bijou, creating the part of an English girl. She is well-known in Chicago society.

The portfolios of stage celebrities issued by the *Times* are attracting widespread attention. The last number contains excellent portraits of Mr. and Mrs. Forrest Robinson.

Swan Swanson, a new Swedish American comedy, will be produced at the Windsor here April 22. The author has worked on a new idea. The action takes place in Dakota and Chicago. Edward Cogley plays the title role and he is considered clever in this dialect. Others in the company will be Adelaide Crawford, Louise Arnot, Olive Martin, Inez Kendrick, Richard Baker, F. W. Kessel, J. W. Lince, Z. L. Evans, E. H. Gray, and F. L. Ashbach.

Manager Jacob Litt has purchased Ole Olson from J. H. Shunk and will put three companies on the road with it next season.

The business of the National Printing Company has been on the increase since the recent consolidation.

W. H. Powers' *Ivy Leaf* opened at Harrison's yesterday, and other openings were Peter Jackson in *Uncle Tom's Cabin* at the Alhambra, *The Pulse of New York* at the Academy of Music, *The Fast Mail* at the Clark Street Theatre, *The White Squadron* at the Windsor Theatre, continuous vaudeville at Frank Hall's Casino and Bijou, burlesque at Sam T. Jack's Empire and Madison Street Opera House, and vaudeville at the Lyceum, Olympic, Park and Louvre.

Now that the grand opera has departed, the theatres look for better business.

"BIT" HALL.

PHILADELPHIA.

Success to the Quaker City of Philadelphia—Grand Success—Theatres Take the Sound of the Theatre.

(Special to The Mirror.)

PHILADELPHIA, April 9.

Princess Bonnie is drawing handsomely at the Chestnut Street Theatre. It will run until the house closes. Mr. Spencer, the author, is planning for his next season. The company next year will be made up of some of the present artists, but there will be several important engagements for a better presentation of the work.

The *Prodigal Daughter* did not produce the effect expected at the Chestnut Street Opera House. Henry E. Dixey with *Adonis* opens to-night and has a fair house.

Monte Carlo at the Empire was a sort of pot pourri made up of negro comedians and white faces of both sexes. It was an experiment at this theatre, as well as a surprise. Attendance generally good. Gus Williams follows and is giving April Fool to a fine house.

The *Engineer at the Standard* was an attraction that would have decided merit if it were touched up by a competent hand. The people are clever. Business excellent all the week. This evening *A Dark Secret* is having a large and demonstrative attendance.

James J. Corbett opened at the Academy to-night in *Gentleman Jack* for charity. The house was light.

Rose Coghlan's second and final week at the Walnut fell away in receipts. It was a mistake not to have played *A Woman of No Importance* the entire fortnight. The company is the very best. Frank Daniels follows in *New Little Puck*, opening to a good house.

May Howard, with a strong company, drew well at every performance at Gilmore's Auditorium. Leavitt's *Spider and Fly*, a new departure for this house, began an engagement to-night under flattering auspices.

At the Park the week has been a success. The Howard Athlete company turned away crowds every night but two. The *Parlor Match* is on, and has a heavy house for an opening.

Virginia, a new comedy with reminiscences of the late war, was the feature of the week at the Girard Avenue. The play is broad, the motive nutritious, and in the hands of a company of less strength it would have been unsuccessful. As it was, the large houses did not fall away, and the capable stock company brought out all the good points in the work. Wilfred Clarke, in *Tit for Tat*, is scoring a success in his opening to-night to a fine house.

The Bostonians at the Broad in Robin Hood have played to packed business at every performance except one. This is their last week, and it opens to the capacity.

Paul Kanvar was a revelation to the patrons of the People's. The play was handsomely mounted, the company strong, and the houses for the most part very fair. Hearts of New York begins a week prosperously.

Fay Foster Burlesque company, with *Omene*, play the Kensington this week, and the matinee to-day is one of the heaviest of the season.

Forepaugh's Theatre gave an excellent presentation of Mr. Barnes of New York. The *Two Orphans* follows, and the matinee to day is large.

The Lyceum returns Miano's *City Club* company, with special features added. Attendance large, as usual.

O'Dowd's *Neighbors* at the National for the week.

The Bijou is running just the same to the capacity, with a vaudeville.

The Katherine Germaine Opera company closed at the Star Saturday night. The season was disastrous in every way.

Max Arnold, the blind professional, took his annual benefit at the Walnut Friday afternoon to a very full house, and a long list of attractions.

George Learock, through the closing of the Arch Street Theatre, is at liberty. Mr. Learock, it is safe to say, is one of the most popular actors that has appeared in the Quaker City during the present generation. When the stock company at another house in this city was dropped, and traveling combinations substituted, Mr. Learock, who had been the leading man, opened the long closed Arch Street Theatre, placing the management in competent hands. He gathered about him a strong and well-balanced company, and played a repertoire that drew hundreds of his old friends from the other house; indeed, these friends made up the bulk of his audiences. There can be no question that if the stockholders of the Arch had assisted the new enterprise in a practical way, until the close of the present season, Mr. Learock could have returned the old Arch to its place among the standard houses of the country. They did not do so, and after he had expended several thousand dollars of his individual capital, he naturally declined to assume further responsibility. Had his friends known the theatre was to close on March 31, Mr. Learock would have received a personal ovation for his manly efforts to revive the drooping fortunes of that once popular house. An artist who can play *Captain Swift* one night, *Fagin* another, and *Sam* a third, will not long remain at rest in a profession where competition is sure to fix the best men in the best places.

EDWIN RUSHION.

BOSTON.

Production of The Diplomat—Theatres Open to Philadelphia—Theatres Take the Sound of the Theatre.

(Special to The Mirror.)

Boston, April 9.

From a dramatic point of view, the most interesting event in Boston to-night was the return of the stock company of the Grand Opera House to remain the rest of the season. To mark their return was given a production for which preparations had been made all the season—the first presentation upon any stage of Colonel E. M. Alfriend's *The Diplomat*—with a final "s" because somebody else has written a play called *The Diplomat*, which makes necessary the plural in the new play. The piece was produced with the following cast:

Lord Cecil Castlemore	Joseph Haworth
Major Will Cavendish	Howard Gould
Miss Oliver	Mark Price
General Dubois	Frank J. Keenan
Captain Gerald St. Martin	C. E. Insley
Earl of Litchfield	Edward Wade
Baron de Villiers	R. D. Donington
Alphonse	Algeron Tassin
William Ambrose	Thomas W. Ross
James Cavendish	John Barton
Louise Vandoren	Joseph George
Lady Froth	Henrietta Lender
Marchioness of Castlemore	Isabella Brown
Madame Dubois	Anne Clarke
Miriam	Kate Ryan
Countess Winslow	Belle Stokes
	Ella L. Taggall

The play, which is laid in France and England, opens just before the Franco-Prussian war. The leading figure is a beautiful adventuress named Louise Vandoren, who is employed to learn from the English ambassador, Lord Castlemore, how his country will stand in the conflict which is inevitable. Castlemore is fascinated, and she leads him on until her end is accomplished. Castlemore's friend, Major Cavendish, has had an intrigue with this woman at her home in the West Indies, and he tries to disillusionize his friend, but in vain. They fight a duel, as a result of the woman's plotting, and Cavendish is killed. But Castlemore then learns the true nature of the adventuress and denounces her so that she becomes a poor outcast from society and disappears. Sixteen years elapse. Castlemore has taken the daughter of Cavendish and Louise and placed her with his mother to make atonement for killing her father. He marries her, and in the English churchyard where her father's body rests the wife learns the story of her father's death and meets her own mother at last.

There was a very large house, including managers from other places. It is thought that the play will prove a success.

An event of equal interest was the professional production of *Tabasco* at the Museum, by Thomas Q. Seashole and company. The success of 1892 as given by the Cadets and then by professionals caused Bostonians to anticipate much from this production, as the piece made such a marked success when the Cadets gave it last January. Since the Cadets gave the piece quite a number of improvements in it have been made. New scenery has been provided, and elaborate costumes mark the production.

The house was large and the enthusiasm marked. *Seashole* apparently has in *Tabasco* a greater success than *The Isle of Champagne*. The piece gains much in a professional performance. *Seashole* improves every opportunity as the Irish cook. Ott Harlan comes a close second, and Rosa Code, Catherine Leland, and Walter Allen are all good. The applause was so persistent at the end of the first act that *Seashole* and Harlan were forced to make speeches.

The *Prodigal Daughter* was to have come to the Globe last January, but that house was burned just before the time for the en-

gagement to open. To-night a short engagement was begun at the Columbia.

Fanny Davenport returned to the Boston to-night to give her farewell performance of *Cleopatra*. It was quite appropriate that Boston should see the piece for the last time, as it was here that she gave it in 1892, when in three weeks she made good the loss sustained by the burning of the Fifth Avenue. The performance on Thursday night is to be a testimonial to Melbourne MacDowell.

Julia Marlowe appeared in *Twelfth Night* before a crowded house at the Hollis Street to-night. One of the features was the adoption of a new costume by Miss Marlowe for the scenes where Viola masquerades as Cesario. The new dress is radically different from any ever worn here by a Viola, and is a fetching mixture of the attire of Armenia and Smyrna with Turkey. Later in the week she appears in *Cymbeline*, *The Love Chase*, *Ingomar*, *Romeo* and *Juliet*, and *As You Like It*. The engagement continues very successful.

The Silver King is at the Bowdoin Square. Carl A. Haswin is a favorite here. Tony Pastor follows.

This is the last week of the run of America at the Tremont. The Bostonians give *The Maid of Plymouth* next week.

Charley's Aunt remains at the Park only one week after this, and then makes way for *The Rainmakers*.

Packed to the doors is the rule at Keith's. This week Dorothy is the opera, and among those who appear in the specialty bill are Carroll Johnson, who returns to the vaudeville stage; Dorothy Denning, Rayman Moore, and the Russell Brothers.

Other attractions in Boston this week are: Howard, continuous variety; Grand Museum, Ethel Tucker in *Queenie*; Lyceum, *Night Owls*; Palace, *French Folly* company.

Napier Lothian Jr., is going to New Haven to conduct the rehearsal for the production of *Henry VIII.* at the Yale University in May.

There seems to be little possibility of a theatre on the site of the old Globe. Last week John Stetson purchased the land on which the entrance and part of the playhouse stood, and now, with what he already owned, he has a lot ample for the erection of the business block which he contemplates building. The lots which he purchased last week were assessed for \$149,500, or \$24 a square foot.

Julia Marlowe and Rose Eyring were guests of honor at a reception given by the College Club, an organization composed of graduates of various women's colleges, at Hotel Bellevue last Thursday. Miss Marlowe is to be entertained by the New England Woman's Press Association, on Wednesday.

Eva Leslie's funeral took place from her parent's home in Somerville last Tuesday, and was attended by many professional friends of the deceased. The burial was at Cambridge.

Gordon Herne, a young newspaper man of this city, appeared in *Daybreak* with Marie Burriss last Tuesday, and made so positive a success that he will undoubtedly adopt the stage. His acting was extremely strong and would have done credit to a professional. His friends in the Boston Press Club will watch his future with interest.

Melbourne Hall, Fanny Davenport's handsome Summer residence at South Duxbury, was broken into last week and a number of valuable articles were stolen. Mr. MacDowell has offered a reward of \$100 for the conviction.

Prize fighters may still appear in plays in Massachusetts for the bill to prohibit that thing has met with a shipwreck in the Legislature.

Prospects to have the great Mechanics' Building transformed into a permanent opera house have been by no means abandoned. Plans have been drawn for the alterations at a cost of from \$200,000 to \$250,000, and last week there was a consultation between Abbey, Schoeffel and Grant and the officers of the Charitable Mechanics' Association, which owns the building. The proposed plans would not unfit the building for holding the triennial fairs. It might obviate the necessity of building a new music hall, as the place would be suitable for holding the symphony concerts.

Fanny Davenport gave a dinner party at the Brunswick last night in honor of her birthday.

Some of the musical papers of the country seem determined that Emil Paur is to resign the leadership of the Boston Symphony Orchestra, but as a matter of fact his contract runs for four years more, with an option of five additional years.

Joseph Haworth will escape the unlucky thirteen letters in his name when he goes a-starring next season by adding his middle initial S, and using his full name, Joseph S. Haworth.

Walter Hale, who is to play leading juvenile parts in the Lyceum Stock company next season, made a great hit at Orlando in *As You Like It* at the Hollis Street last week.

The city government does not quite like the sort of Sunday concerts that are being given in this city, and last week the aldermen introduced an order designed to regulate the nature of the programme to be presented.

JAV BENTON.

ST. LOUIS.

Grand Opera, Variety, and other offerings at the Theatre—An Announcement.

(Special to The Mirror.)

St. Louis, April 9.

The Abbey and Grant Grand Opera company opened a week's engagement at the Exposition Music Hall in *Faust* to-night. The attendance is large and fashionable. *Carmen*, *Lothario*, *Cavalleria Rusticana*, and *Romeo et Juliette* will be given during the week.

Francis Wilson's *Erminie* was given at the

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Grand Opera House to-night. Fine stage appointments were on a magnificent scale, and the company exceptionally strong.

Alexander Salvini opened at the Olympic Theatre last night in *The Three Guardsmen*. His supporting company was excellent. Roy Mac, Don Cesar de Bazan, Friend Fritz, Rustic Chivalry, and Zamar will be given.

Hopkins' Trans-Oceanic Star Specialty company opened with a matinee at the Hagan Opera House yesterday.

John T. Kelly in *McFee of Dublin* opened at P. M.'s yesterday.

Hart's Boston Novelty company, with Madge Lessing at its head, opened at Hagan's yesterday.

Greiner's Chicago Lyceum Theatre company opened at the Standard Theatre yesterday.

Eva Fay, a spiritualistic medium, occupied the stage of the Grand Opera House last night.

The papers stolen by burglars who cracked the safe in Pope's Theatre were subsequently found by me on a table in the lobby of the Post Office, and returned to Manager Hagan.

James J. Corbett paid a visit to the Merchants' Exchange last Thursday and complimented the members on their athletic appearance.

Manager John Havin came over from Cincinnati on the Corbett special last Sunday, and spent a couple of days in this city.

William Bonnell, a member of the District Fair company, attached the scenery and horses of the company last Friday night for a bill of \$225, due him for salary.

W. C. HOWLAND.

PITTSBURGH.

Peter Bailey, *Shiner, About Town, Sheridan, and Other Attraction—Summer Opera—A Testimonial.*

(Special to The Mirror.)

Pittsburgh, April 9.

Peter Bailey opened to the capacity of the Bijou to-night in *A Country Sport*. Next week, Frank Daniels.

Niobe was given to good attendance at the Grand by an excellent company. James H. Wallick follows.

At the Duquesne Russell's Comedians in *About Town* pleased a large audience. Herrmann follows.

E. H. Southern began a week's engagement at the Alvin, producing for the first time here *Sheridan*. Lyceum Comedy company next week.

At the Academy of Music May Howard's *B-league* company gave an excellent bill.

The Galley Slave was the attraction at Harris'. Bubbs Comedy company next week.

The light opera season opens at the Duquesne Theatre on April 30. J. K. Murray and Clara Lane head the company.

A testimonial benefit will be tendered Manager E. J. McCullough, Press Agent F. H. Richards, and Ben Cullen, advertising agent of the Duquesne, on April 30.

E. J. DONNELLY.

CLEVELAND.

Stuart, Dr. H. H. The Postmaster, Field and Hanson—*Land Struck to Postman.*

(Special to The Mirror.)

Cleveland, O., April 9.

Sinbad opened a three nights' engagement to a large audience at the Euclid Avenue Opera House to-night. Joseph Jefferson in *Rip Van Winkle* the rest of the week. Next week, E. S. Willard.

The Lyceum Theatre has Dr. Bill the first half of the week, and the house was filled to-night. Herrmann follows for the rest of the week. Rhea next week.

The Postmaster, with Duncan B. Harrison in the leading part, drew well at H. R. Jacobs' Theatre to-night and will remain all week, and still be followed by Charles A. Gardner.

Field and Hanson's company at the Star Theatre filled the house both afternoon and evening and will be seen all the week. Hyde's Comedians next week.

The Cleveland Glee Musicals will hold the boards at the Euclid Avenue Opera House week of April 30.

Stuart Robson will be the attraction next week at the Opera House.

Ida Saline is here negotiating with a prominent manager for the production of her new play.

WILLIAM CHARTER.

THE DRAMATISTS MEAN BUSINESS.

The members of the American Dramatists Club dined at Uiber's restaurant last Saturday evening. Among the members present were: Harry P. Masson, Charles Klein, Howard P. Taylor, Charles Barnard, R. A. Purdy, Colonel Milliken, Charles T. Vincent, B. B. Valentine, Frederick W. Sydney, Walter Craven, Leopold Jordan, Edward Paulson, Charles Bradley, W. R. Wilson, C. R. Clifford, Henry Guy Carleton, and Albert Elbery Berg.

The dinner was followed by the regular monthly meeting of the club, with Howard P. Taylor in the chair.

Mr. Barnard reported that Judge Dittenhofer had promised to have the proposed amendment to the present copyright law drawn up in time to be submitted at the next meeting of the club. He then read the following letter from Hon. Amos I. Cummings to Joseph I. C. Clarke, who is chairman of the committee that has charge of the copyright matter, in behalf of the club:

DEAR SIR:—I have your letter. The matter will go to the Committee on Patents, of which Hon. James W. Cowart, of Long Island, N. Y., is chairman. He is a good man to take hold of it, as he has many theatrical acquaintances. Of course, I will give all the help I can. The Copyright Law when passed came from the Committee on Patents. Yours truly,

AMOS I. CUMMINGS.

Colonel Milliken urged the necessity of immediate action in the matter if anything was to be done towards amending the copyright law during the present session of Congress. He moved that a special meeting of the Club be held next Friday afternoon at three o'clock for the purpose of considering the proposed memorial of the amendment that Judge Dittenhofer is to draw up. The motion was carried.

After passing the rules and regulations for the government of the Club submitted by a committee appointed for that purpose, the members present proceeded to the election of officers for the ensuing year. The officers elected are: Bronson Howard, president; Henry Guy Carleton, first vice-president; Howard P. Taylor, second vice-president; Charles Klein, recording secretary; and Charles Barnard, corresponding secretary and treasurer.

By a slip of the types in last week's *Mirror* a statement in the committee's report to the American Dramatists' Club was turned from its true meaning. As it touches a matter of importance in play property we gladly make the correction at the request of J. I. C. Clarke, who wrote the report. The passage should have read:

When, however, the common law play, so made a potential piracy (by the theft of the book) is performed, or is threatened or announced for performance, stage-right is invaded, and the pirate can be enjoined.

The word "invalid" was printed last week instead of "invaded."

C. H. Truesdell writes to *The Mirror* from Allegheny, Pa., suggesting that an amendment be made to the Copyright Law making it a misdemeanor for any person or persons to sell, give or exchange any lithographs, pictorial or printed matter of any copyrighted plays, other than the firm that makes the paper for the owner or lessee of the play.

Mr. Truesdell is of the opinion that such an amendment would deal a severe blow at the real foundation of play piracy, as practical managers would in many instances refrain from playing stolen plays if they were unable to obtain the original paper.

Lee S. Oviatt, manager of the Silurian Casino at Waukesha, Wis., writes to *The Mirror* that he hopes the local managers will be given a chance for their lives, as he, for instance, has no way to know whether a company coming to his house has a right to produce the plays they give. We hardly think that the copyright law would be enforced very strenuously if a manager could prove that he had no means of knowing that he was presenting a stolen play at his theatre. Still, according to a venerable legal maxim, "ignorance of the law is no excuse."

Charles Frohman yesterday handed to *The Mirror* a letter from James B. Camp, business manager of the Amphitheatre Auditorium, Louisville, Ky., in which Mr. Camp states that he proposes to interest the Hon. Asher G. Caruth, Member of Congress from that district, in the proposed bill to protect authors and managers from play pirates, and suggesting that all managers so interested Members of Congress from their respective districts. This is an excellent idea, and local managers should act upon it.

OLCOTT HOB-NOB IN WASHINGTON.

"I have just returned from a week in Washington, D. C.," said Augustus Pitou to a *Mirror* reporter on Monday. "Chauncey Olcott in Mavourneen played an engagement at the Academy of Music in that city that was fifty per cent. better than his engagement there a year ago—in spite of hard times."

"Olcott was made much of in Washington society. On Tuesday he sang at a musicale given by Mrs. Senator Hale. In the evening he took tea at the White House with Mrs. Cleveland. On Thursday afternoon it was Mrs. Senator Walcott's turn to give a reception. On Friday evening Mrs. Cleveland and Mrs. Bissell, wife of the Postmaster-General, gave box parties at the Academy. On Saturday night—as I had subtitled the theatre to an amateur society—Mr. Olcott dined at Postmaster-General Bissell's, with Mrs. Cleveland and members of the Cabinet."

CLOSED IN DETROIT.

Agnes Wallace Villa's *The World Against Her* company closed in Detroit last Saturday. Several members of the company demanded three weeks' back salary before the curtain rose for the matinee performance.

A compromise was effected, the manager of the house guaranteeing that whatever money came in during the day would be divided pro-rata among the members whose salaries were in arrears. This was done, and the indebtedness to members of the company was reduced about one-third, and notes given for the balance.

It was found impossible to attach anything, as Manager Sam B. Villa had given a bill of sale of all of his effects to his sister, a member of the company.

4-11-14.

The title of a musical comedy that will take the road next season is 4-11-14. Stanley Hazy and the pretty young soubrette, Rheta Mann, will be the chief figures in it. William F. Carroll is the composer of this piece, which is said to be full of fun. A good company will support those named above, and liberal management will do everything possible to make 4-11-14 a success. The tour will be directed by E. S. Zell, who has placed the booking in the hands of Will P. Webster, whose address is 316 West Thirty-sixth Street, New York.

CAPTAIN CLARK IN RUSH CITY.

Captain Clark, the famous New Jersey life guard, familiarly known along the Jersey coast and throughout Pennsylvania as the "King of Atlantic City," has been engaged by Managers Keogh and Peel to figure in their production of *Rush City*, to be done at the Bijou Theatre, Brooklyn, next Monday night. The doughty captain will be remembered as one of the attractions in the Great Metropolis, when Klaw and Erlanger produced it five years ago.

A NEW THEATRE.

Manager F. F. Proctor has leased land on the South side of Fifty-eighth Street, near Third Avenue, from Francis J. Schnugg, who will erect a theatre on the site for him. The theatre will have a seating capacity of 2,700, and will cost about \$350,000. It will have a roof garden, and will be run as a popular price combination house. Mr. Proctor has a five years' lease of the property at an annual rental of \$20,000, with a privilege of renewal for ten years or more.

LOTOS SATURDAY NIGHT.

The last of this season's "Saturday Nights" was celebrated in jolly fashion at the Lotos Club last Saturday night. The entertainment was of the best kind, and it was generally conceded to be the star programme of the year. There were many fine musical features. Among the professionals who took part were Marshall P. Wilder, J. E. Dodson, Frank Mordant, Charles Dickson, Harry Pepper, Guy Standing, and Layman, the "man of a thousand faces."

JEROME ATTACHES WHITNEY.

Gerald Jerome, the tenor of *The Penning Master*, attached the company for \$2,500. The unit was brought on a promissory note representing money borrowed from Jerome by Fred C. Whitney.

REFLECTIONS.



It was Snow, the quaint and clever comedian who has filled the leading comedy position with *Vernona Jarbeau* for four years, is pictured above. Mr. Snow no doubt has aspirations for stellar honors in the near future, but he says he is content to wait a year or two longer before re-entering the field he filled for three years. Mr. Snow possesses an innate humor that is irresistibly droll, and is a clever singer and dancer. He will be an acquisition to any farce-comedy or comic opera organization. He closed his season's engagement on April 8, and will no doubt accept some leading comedy engagement for the Summer.

H. M. Morse, who played the character part of Zeb Hardy in *Old Jed Proddy* so successfully for four seasons, has been engaged to originate a part in *Rush City*. Mr. Morse is under contract with Rich and Harris for next season and will appear in *A Country Sport*.

After a season of thirty weeks the Southern Tornado company closed season on Saturday night at Cincinnati.

Fred C. Whitney has returned to New York from Detroit.

C. F. Doran, co-author of *Copyrighted*, has composed a song called "A Piece of His Baby's Dress." It will shortly be published. Paul Dresser, the comedian of *The Danger Signal* company, is much pleased with it.

GEORGE THATCHER'S NEW PIECE.

"George Thatcher," said William H. A. Cronkite, his manager, to a *Mirror* reporter "will return to his old love next season. He will appear in a new musical comedy by Frank Dumont. The scenes are in New York. All the latest fads are in it."

The first part of the performance will consist of a regular old-time minstrel entertainment in a scene representing the Seventh Regiment Armory.

There will be fifty in the company. This will include a bevy of the best singing and dancing soubrettes in the profession. I can promise that the production will be, in every respect, thirty days ahead of the time.

What is the title? We are thinking of several. It may be *About Gotham*. The piece will be staged by Sept. 1.

SUMMER OPERA IN TEXAS.

In May Edwin C. Barry, who was business manager for Carrie Turner, will take a comic opera company to Galveston, Houston, San Antonio, Dallas, Waco, Austin, Sherman and Denison. In each of these places a suburban theatre has been built. The enterprise will be known as the Texas Summer Amusement Company with W. H. LeRoy as manager.

Harry Hallam, Richard Wagner, Tuck Springer, James Sanders, Charles Thropp, Josephine Stanton and Helen Harrington, are the principals.

The Queens Lane Handkerchief, *The Chimes of Normandy*, *The Bohemian Girl*, *The Merry War*, *Amorita*, *Grieta-Grieta*, and *The Princess of Trebizond* will be sung.

[CONTINUED FROM PAGE 7]

VERMONT.

VIRGINIA.

WASHINGTON.

WEST VIRGINIA

WISCONSIN.

CANADA.

WINNIPEG—**SHOW THEATRE** (W. H. Seach, manager) Winnipeg Mandolin and Guitar Club gave a large and fashionable audience March 9, at World 2.

WINNIPEG—**QUEEN'S OPERA HOUSE** (T. P.

(Received too late for classification.)

SAN FRANCISCO, April 2.

Stevenson's Grand Opera House at cheap prices has been doing a fairly good business with Youth. Wright Huntington, the leading man, has almost recovered his voice, and is doing excellent work.

Harry J. Law.

—

RELATIVE COMPARISON

10. Princeton 11. Sullivan 12. Robinson, Ill., 13.
Marshall 14.

KENNEDY, KENNEDY (John J. Kennedy, mar.): Norris-
town, Pa., April 9-14. Port Jervis, N. Y., 15-16.

SILVER KING (Carl A. Harris, mgr.): Boston, Mass., April 9-10, Lynn, 11, Chelsea 12, Boston, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841,

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Among those that called at the Mission office during the past week were the following:

Signor Pegnini, M. B. Curtis, Florrie West, Frank Williams, Edith Keenward, Joseph W. Shannon, Charles Dickson, Daniel Sully, Elvira Prenselli, Ward Lee, M. H. Hatch, Louise L'Estreuve, Louis Larvay, George S. Sack, George W. Sack, William Field, Cecil Morton York, Wally Smith, Ernest Barnett, H. M. Morse, D. L. Don, Clara C. Hackett, Wilfred North, Fred. Melville, Charles J. Burbridge, Kate Tonnars, W. H. Crosby, W. F. Allen, Bruce C. Allen, J. H. Clifton, George W. Clifton, W. S. Dyer, Jess. Stuart, Walter C. Stuart, Charles A. Butler, Vincent Sternsted, J. E. Dodson, Will S. Kising, Rose N. Wham, John H. Martin, Tom Hannon, Clay T. Vance, Josephine Stanton, J. P. O'Brien, Walter P. MacNichel, Arthur C. Carlsberg, J. E. Smith, J. E. Smith, J. E. Smith, J. E. Smith, W. E. Jones, D. H. Lighted, Mildred Deacon, E. Albert Juhre, Ellen Cummins, Ruth Nelson, C. E. Coldren, Charles J. Campbell, Henry Gibbs, Francis Neilson, Adah Langdon, George Bruton, Dora Vinton, Arthur Barle, Harriet Stirling, Elmer

Received too late for classification

A. PAUL/BL. (L. A. Kempton, mgr.): Gallup, N. H.
April 16, Fort Wingate 28, 19. Albuquerque 20.
ELLA FONTAINE/BLAU (W. C. Patze, mgr.): Greene,
N. V. April 9-13. Oxford 12-14. Waverly 16-21.
HIGHLANDER (N. B. Clark, bus.-mgr.): Saeter, N.
H. April 12, Boston, Mass., 20.
JOHN L. SULLIVAN: Kingston Ont., April 12, Ot-
tawa 13, 14. Montreal, P. Q., 16-21. New York city

Lost in New York (H. H. Colton, mgr.): Brooklyn, N. Y., April 9-14.
Lillian Tucker (Chas. T. Vaught, mgr.): Slatington, Pa., April 12, 13.

This list is made up on Monday morning. Letters will be delivered or forwarded on payment or written application. Letters not received in 20 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded.

Artherton, Douglas	Greer, Julian	Mash, Nellie
Arnold, Alice	Goodrich, Eugene A.	Marshall, Tom
Averall, Percy	Goldie, Beatrice	Mrs. Baldwin-Mc
Biter, Lottie	Grubbs, Stevens A.	ville C.
Avaleo, Charles	G. rmaine, Kathrine	Malcolm, Florence
Appleton, Geo. F.	Gourlay, Al.	Mays, Edith

Allen, Stewart	Gerald, Homer	Neville, Fred.
Abram, Ed. J.	Granville, Homer	Nider, R. A.
Anderson, Margaret	Gill, Wm. S.	Moore, A. E.
Arnold, Victor	Hanchett, David	Witter, Max

[illegible]

George Clifton will play Summer dates this season in his refined, female character impersonations.

Hewes, John M.	Huntz, Will H.	Poster, C. & N.
Byron Allen	Higgins, A. G.	Pryor, Cora
Bingham, Marie	Hodges, Mrs. M. C.	Sanborn, Mrs. G.
		Francis, N. Y.

[illegible][illegible]

Coagwell, A. H. (H)	Kyle, A. (H)	Maxwell, C. (H)
Calders, Louise	Kennedy, M. A.	Shepard, Ruth
Calver, Ann	Lyle, Rose	Spitz, M.
Clarke, Della	de Luc, Mrs.	Sullivan, John
Clare, Alfred	Landry, John W.	Sullivan, M.
Curtis, Irene	Leane, Helen	Sutherland, Billy
Cleaves, Will G.	Larkin, Jessie	Schwartz, Emma
Courtney, Frank	Lawes, Thomas	Solomon, I. A.
Coutman, Edna	Lamb, Richard	Stuart, M.
Campbell, G.	Leone Brothers	Small, Frank &
Corte, Frank J.	Lambert, Edith	Sullivan, John H.
Crotchley, Miss. M.	Leach, George	Sawyer, Wm. R.
Chish, Samuel	Latta, Mrs.	Scribner, Daniel

Irving, Joseph
 Jackson, Wm. B.
 Johnson, Wm. D.
 Kellogg, Arthur
 Kellogg, Pierre
 Dunlap, C. S.
 Kennedy, Thomas
 Doughty, Henry
 Davies, Gertrude
 Davis, H. E.
 De Vermon, Frank
 De Liner, H.
 De Lorge, Wm.
 Dolan, Wm.
 Dunham, Wm. W.

DeLuca, Conie	Mary Greenwood	Tart, Kate
Duffy, Carl	Opera Co.	Vroom, Edward
Edmonds, Len	McCarren, Mat	Van Osten, Joseph
De Vere, Vera	McGinn, Frank	Van Dusen, Cecil
Eustace, Jennie	Mace, Suzanne	Vance, Geo. G.
Evans, Lizzy	Macle, Fred	Vaughn, Grace
Farrington, Frank M.	Mentzer, Paul	Warren, Arthur
Gentry, H. B.	Myr Blumenberg	Wilson, W. J.
Gray, Olive	Concert Co.	Williams, Minnie
Grant, Randall W.	McDonald, James	Wood, Emma

Findlay, John	Mortimer, Miss E.	Wright, Stephen
Foster, Mrs. Ella	Mayhew, R. E. E.	Willard, Elsie
Frawley, T. D.	Morse, Mrs. Wanda	Wilson, P. E.
Geller, Louis		Woodward, Harry
Gilford, Robert	Morton, Drew	Worson, Mr.
Giz Asien, Adelaide	Naz, John	Wise, Geo. J.
Gorman, J. D.	Norman, William	Walters, Fred.
Gossett, George	Orluphy, Fitzgerald	Willing, Mrs. A.
Goulding, Mr. N.	Orrey, D. Monica	Wentworth, Edw.
Glavering, Ned	Orre, E. E. E.	Worfield, D.

Panettier, Mrs.	Murphy, S. A.
Fisher, F. D.	Ngr. Buff Operaco
Fitz Morris, R. T.	Murray, Thomas E.
Gray and Stevens	Ngr. Andeicos Opera
Grove, Ada	" " "
Graves, David	Morrison Lindsay
Guyard, J. d.	Martins, Willis
Hanson, George B.	McIntire, Fannie
Hargul, Minnie	McCarthy, Charles
Gayler, Frank C.	Mgr. J. L. Sullivan
Gaudin, Thomas	
	Ward, Frederick
	Willert, Walter G.
	Wallace, Grace
	Whitely, James
	Wallace, Edwin
	Wilson, Fred
	Woodward, J. W.
	Westcott, Walter
	Walker, Ada
	Young, Charles I.

—

WARNER.—A son to Mr. and Mrs. Edwin Warner at Boston.

ROUCLERE.—A daughter to Mr. and Mrs. Harry Rouclere, at Ridgewood, N. Y., on April 2.

BRAHAM.—Edward J. Braham, in New York, on April 1, of typhoid pneumonia, aged 14.

MARSH.—Fred. Percy Marsh, in London, on March 2, aged 40.
JACOBS.—Henry Jacobs, in Cleveland, O., on March 23.
CLINE.—Roscoe Cline, aged 12, on Saturday. Age

HAMLIN—Frank Hamlin, at West Plymouth, N. H., on April 5, aged 31 years, of consumption.

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In accordance with Section 30 of the By-Laws, notice is hereby given to the members of the Association, that a SPECIAL MEETING will be held in the MARLTON SQUARE THEATRE, 20th Street near Broadway, New York, on Friday, May 6, 1904, for the purpose of amending the By-Laws, so that they shall conform with the Act of Incorporation as amended.

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